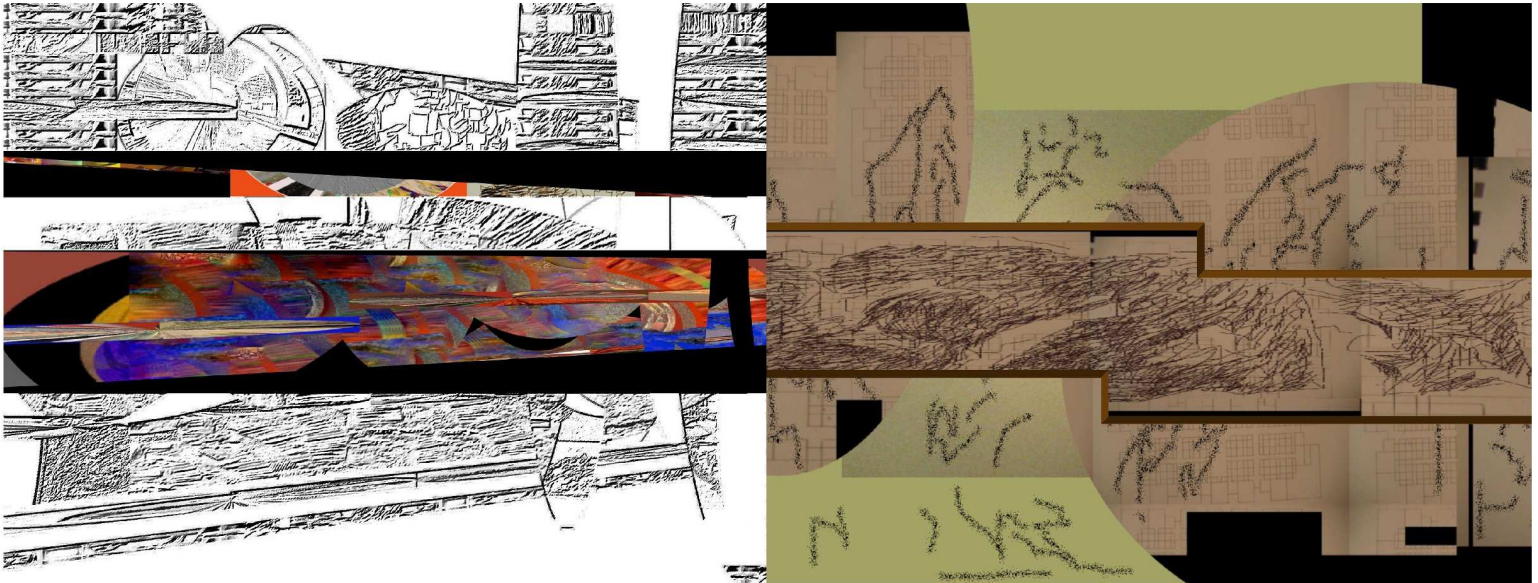


# Nov M-Orphic Journal 2: To Ousia Withal

There is Virtuality and Then There is Virtuality

by Edwin VanGorder







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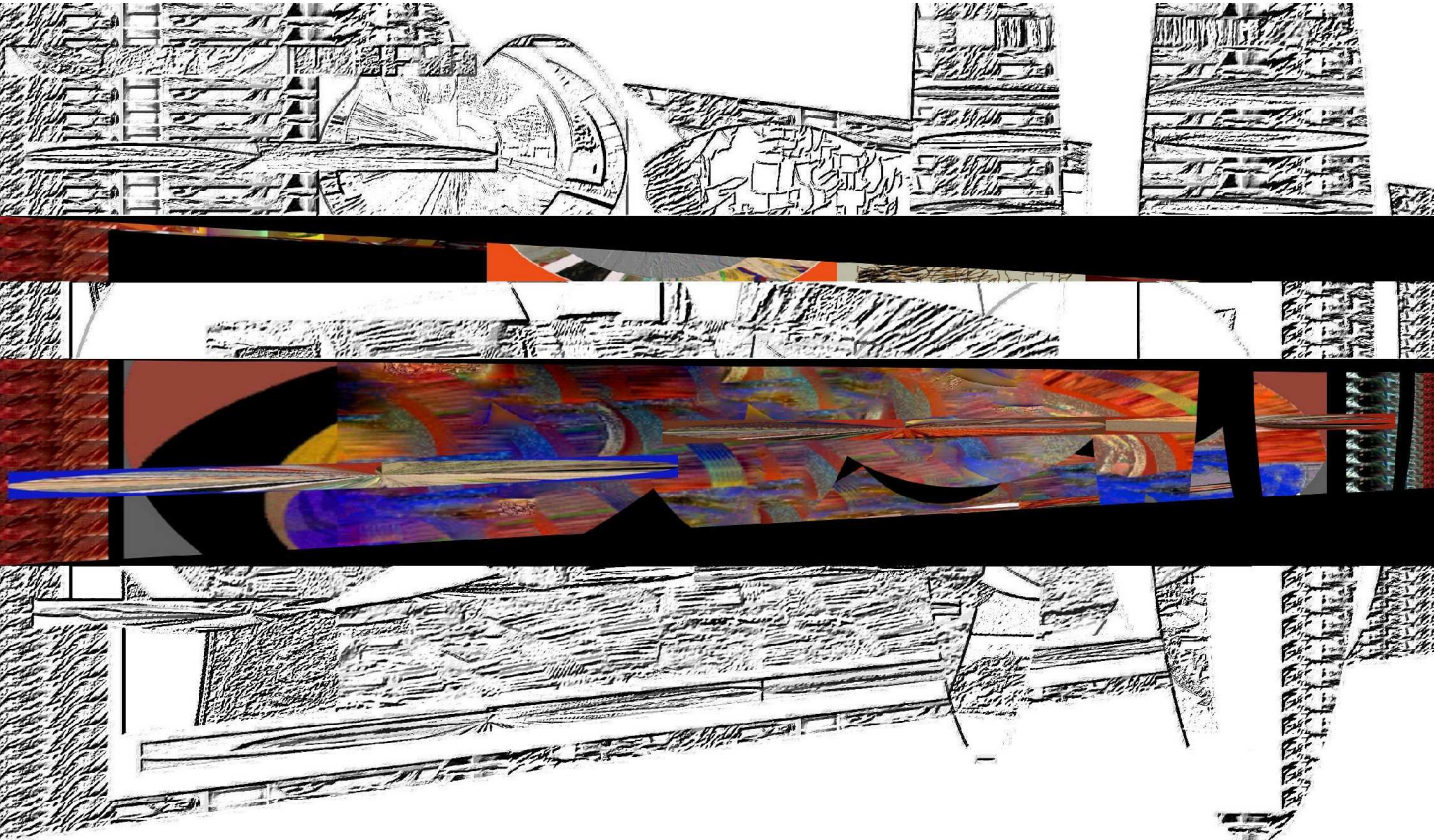
There is Virtuality and Then There is Virtuality

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Language is an art object in and of itself, three dimensional via projection conditioned by the internal valences of transference and in the virtual media of cyber drawing this journal touch on the Raft of the Medusa as a raster of drawings looking here in mediating ousia ( Greek ontological essence-virtuality)... i.e. scrolling conflux to a torus.



There is virtuality and then there is virtuality

<http://www.drawing-research-network.org.uk/philosophic-sketchbook/> (<http://www.drawing-research-network.org.uk/philosophic-sketchbook/>)

Jerwood Drawing Prize: make drawing video= Three Morphological Arrows

So-Throwing The Target at the Arrow-Auration of the Scroll.

To Robert Calasso: propose publishing the M->Orphic Journal edited.

Dear Mr. Calasso:

In Tiepolo Pink your account of serpents expresses some hermeneutical angles at the remove of Tiepolo's more topological approach which creates an over all puzzle. I would suggest that a text very available to him, namely Plutarch's Lives gives an account of the "Spartan staff" which is a code by which a message written on a strip of leather is written as placed on the grooves of two identily graved staffs. The message unwrapped can only be read on the identical staff of the recipient.

In Tiepolo's etchings there are generally a vertical and horizontal scrolling element, the composition is rather a torus, the division you remark as identifying a higher ground is on closer inspection more ramp like, the sense of a diagonal cut in space through material, light , color and form identify his different use of the principle than Caravaggio or Carpaccio. At the same time there is a sense of compositional stirring ("Heraclitus: even the potion must be stirred") The staff also has connotation of prosodic meter, the Greek plays were timed to a beating staff.

I believe you are right that Tiepolo borrowed the idea of herms,spoils of war or sacrifice, but rather than referencing nominal meanings directed attention, like David Caspar Freidrich to the picture as creating its own sigla, reading and semeiotics.

This aside, if you go to Rhizome you will see I place a journal there, generally titled M->Orphic Journal, if journal title omitted you will note my name to article and on the Drawing Research Network I have two current articles, one is Philosophic Sketchbook and the other Phenomenology of Motion Sensor Drawing. In the Latter are links to many of the Journals and I would like to propose publishing through Adelphi these journals as emended to notes. (currently I simply place them something like Lacan's seminars)....

<http://www.drawing-research-network.org.uk/phenomenology-of-motion-sensor-drawing/>

(<http://www.drawing-research-network.org.uk/phenomenology-of-motion-sensor-drawing/>)

For Project:

3 Morphological Arrow: S0 =(patterns-morphemes)/Throwing the Arrow at the Target/ Motion Sensor Laconic Lacunae

Post Art&Language: language as already an art object, sculptural and reflexive to morphemes, sound values sharing aura and aeration, aura and aural, broadly introduced by Orphism and targeting the siting of sense.

Art& language :Knout misses the dictionary as trope

Pevsnor brings that idea to bear, information architecture of the morpheme

Soul Scape:Psycheagogos (poet) transdisciplinary: semiotic, reading the condition of experience as simultaneously the conditions of the objects of experience.

Track and trace

Reading entrails, magic auger

Track and trace

Over reliance on Wittgenstein over determines context, identifies extemporaneous structure of philosophy as a fault of perception on the temporal.

Bal gives the conditions for relating the dopelganger of time and space as a perceptual rhetoric in which discourse is the Aristotelian undertow.

The Presocratics with the end of history of Finnegans Wake were a critique on the Homeric poetic, looking into the Mysteries and the elasticity of logic, encounter with Persia prompting towards the topologies of the bow and the lyre, Orphism. Correspondingly Hegel with sublection gives the Theurgy of the Chaldean order towards binding, constriction, not of meaning to its terms but of agency as the compression provided of relationships of which language as semiotic seeks not to be a guarantor but is the reading within the reading, semiotic to somatic phenomenology.

Scroll auger semiotic

Medusa: Furl within a furl: (Spartan staff- Tiepolo) –level of perception from the Michelangeloesque tableau: humanity broaching its broadening perception, Rodin, Gericault...Ramp as median medium, sublection and god as diagonal, tangent, of perception. Aether, medium – ethos pathos dialectic and discourse of the semiotic –somatic. A compression between the wheel (Zarathustra) and simulacrae as amalgam, sculpture- formless as form, metamorphosis behind the Hegelian dialectic.

Ad Reichert's Mandela was on the theme of that compression which Smithson to the morphology of geological culture. Thus underwriting and overwriting introducing psychological tangent into philosophy as leveraged from Lacan.

- Knout- dictionary and chair- compression of reading place time and conditions of experience as simultaneously the conditions of the objects of experience
- Encyclopaists cross- chiasmus
- Sculptors polarity
- Agency
- Pointing (xhx) hu-main
- Scroll-torus, virtualiy, Vicco: offset from Cartesian connection.
- Labyrinth
- Dimensions not described but introduced within the description pertaining to the semiotic as somatic.
- Tableau to environment



- Imagine: magi- people conflate visionary or imaginative with delusion
  - Medusa- Ousia- idea—mediating idea: image magi- imagination
  - Could substitute a definition of drawing... instead- art definition= XHX Hu + Main- (hand-point)
  - Chair with note: art definition. = XhX + it is what it is within the being of being as being. On Wall- Sleep of reason.
- Richard's Mandela and reproduction of Raft of Medusa. Also Tiepolo print of Magi With stack of drawings on floor
  - Exhibition in Guggenheim herms, in one room, and next a video of same. + sketchbooks on floor and rolled up sheets of notes, patterns, drawings. Line drawn around the room intersects video, passes through or falls short( intersection, opposition, union) also splice, enter and exit= video cut of cinematic knot: Guggenheim = cinematic knot. Ramp is the elevation in motion.
  - Script-description-proscription and realization.
  - Drawing video- throwing the target at the arrow(osmotic consciousness) Patterns (apperception)
  - Appeiron-mediate-medusa-ousia, costriction, compression, ject,sublection

What is the current work focus?

Thematic: simulacrae, aether, furl within a furl the mark- Spartan staff (print mood)Loop space- cutting the cinematic knot with video slice, and ramp space projection.Motion Sensor Flux.

Image-magi, ousia, focus , oceanic

Ousia ( nous) :being, ontic (conjugation of enei- present participle) neither said nor in any subject per Aristotle...quiddity or whatness-morphology.Essence, palpable entity.=skrr...agency... whatness as opposed to thissness, morphological over topological

Note medusa mediates ousia, the oceanic that is to say- sailors... mediating an image is to recognize maggi of amalgamate as conditioning simulacrae or receptivity of motion and event as morphological.

Hypokeipomenon: ( underlying strata) that which maintains while undergoing change- morphological arrows (noumenon

Amalgamate- join or unite to make a larger group

= sublection! Or complex mirroring of identity within usage and being

Image is a word cognate of magic out of which the agency of thisness- what works as a matrix in which science and magic are surprisingly close are within art more otologically directed to the Greek Hypokeipomenon or underlying strata of that which is maintained over change within being itself, ( morphological arrows topological to information architecture of opposition union and intersection) beyond the paradigm and dialectic of it is what it is to whatness or the being of being as being. Traditionally the Greek metaphysical word ousia (Louisiana, ocean, Russia,Nous =cognates) as essence or ontic presencing, osmotic consciousness touching on primordial chaos carries the overtones of ethos and aether, the ethereal subliminal liminal of self directing consciousness bridging events and in this binding of connection, relations,. Freud refers to the subconscious as oceanic and this absorption of Ouisia to ocean in the construct of trope by which our language is itself a kind of three dimension art object of like association within sound values and aureation to valences visual fields and buoys that emerging between transgression or formative value and the throwness of abeyance at the disturbance of relational vectors.

